

SEPT 1886

# MUSICAL COURIER

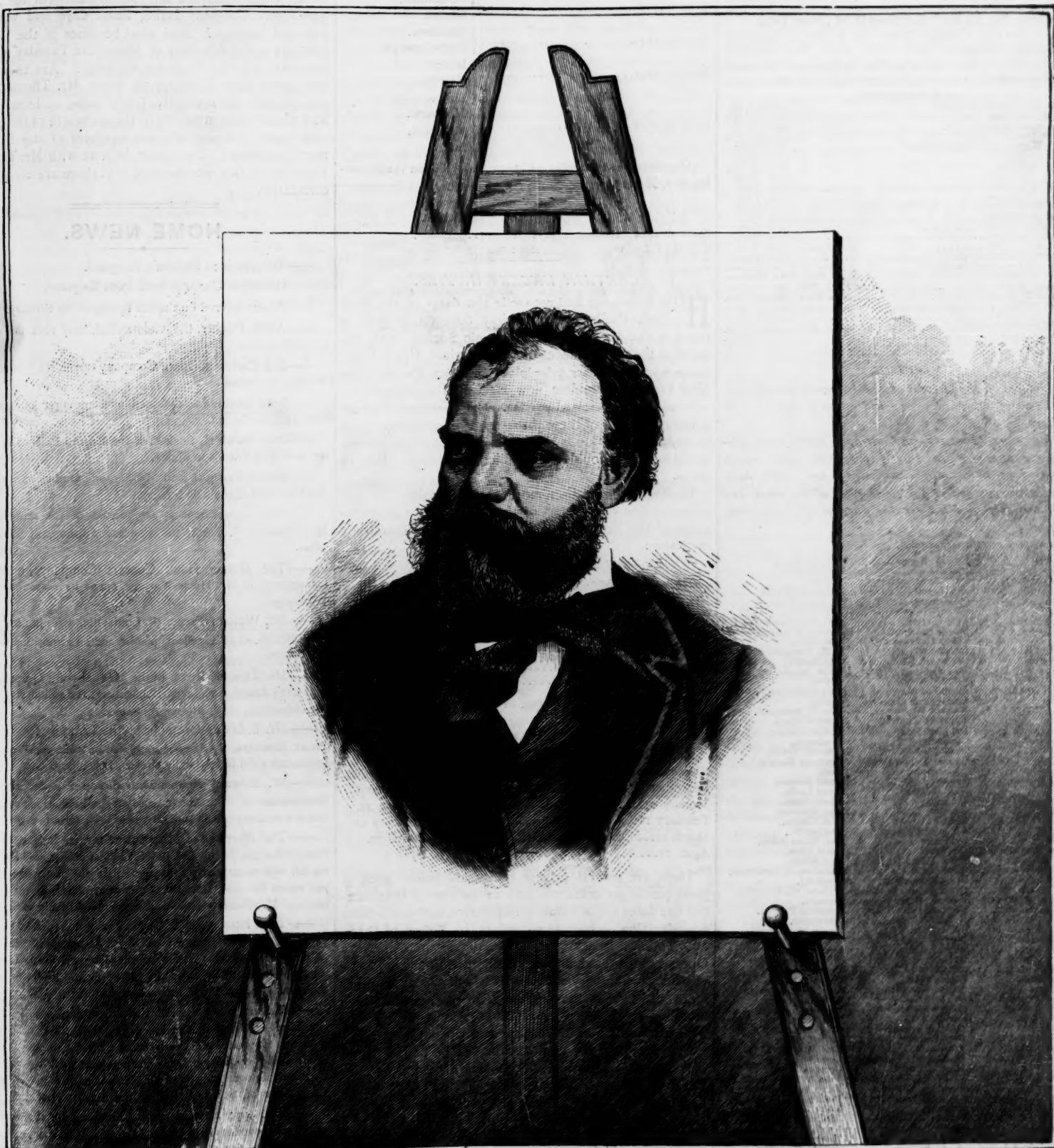
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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WHOLE NO. 341.



ANTON DVORAK.



# THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NEW YORK, WEDNESDAY, AUGUST 25, 1886.

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## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than six and one-half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

## New names constantly added.

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sembranch,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanck,
Trebelli,	Rose Coghlan,	Dr. Louis Maas,
Marie Rose,	Chas. R. Thorne, Jr.,	Max Bruch,
Anna de Bellocca,	Cate Claxton,	L. G. Gottschalk,
Etelka Gerster,	Maude Granger,	Antoine de Kontski,
Nordica,	Fanny Davenport,	S. B. Mills,
Josephine Yorke,	Janaschek,	E. M. Bowman,
Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Teresa Carreno,	Ellen Monteto,	Stagno,
Kellogg, Clara L.,—a,	Lillian Olcott,	John McCullough,
Materoa,	Minnie Gage Courtney,	Salvini,
Albani,	Richard Wagner,	John T. Raymond,
Annie Louise Cary,	Theodore Thomas,	Lester Wallace,
Emily Winant,	Dr. Damrosch,	McKee Rankin,
Lena Little,	Campanini,	Boucault,
Murio-Celli,	Guadagnini,	Osmund Tearle,
Chatterton-Bohrer,	Constantin Sternberg,	Lawrence Barrett,
Mme. Fernandes,	Dengremont,	Rossi,
Lotta,	Galassi,	Stuart Robson,
Minnie Palmer,	Hans Balatka,	James Lewis,
Donald,	Arbuckle,	Edwin Booth,
Marie Louise Dotti,	Liberati,	Max Treuman,
Geisinger,	Ferranti,	C. A. Cappo,
Furch-Madi,—a,	Anton Rubinstein,	Montegriffo,
Catherine Lewis,	Del Puente,	Mrs. Helen Ames,
Zélie de Lussan,	Joseffy,	Marie Litta,
Blanche Roosevelt,	Mme. Julia Rive-King,	Emil Scaria,
Sarah Bernhardt,	Hope Glenn,	Hermann Winkelmann,
Titus d'Ernesti,	Louis Blumenberg,	Donizetti,
Mr. & Mrs. Geo. Henschel,	Frank Vander Stucken,	William W. Gilchrist,
Charles M. Schmitz,	Federic Grant Gleason,	Ferranti,
Friedrich von Flotow,	Ferdinand von Hiller,	Johannes Brahms,
Frans Lachner,	Robert Volkmann,	Meyerbeer,
Heinrich Marschner,	Julius Rietz,	Moritz Moszkowski,
Frederick Lax,	Max Heinrich,	Anna Louise Tanner,
Nestore Calvano,	E. A. Lefebvre,	Filoteo Greco,
William Courtney,	Ovide Musin,	Wilhelm Junck,
Josef Staudigl,	Anton Udvardi,	Fannie Hirsch,
Lulu Velling,	Alcun Blum,	Michael Bannar,
Florence Clinton-Sutro,	Joseph Koegele,	Dr. S. N. Penfield,
Calixa Lavallee,	Dr. José Godoy,	F. W. Riesberg,
Clarence Eddy,	Carlyle Peteralea,	Emmons Hamlin,
Frans Abt,	Carl Retter,	Otto Sutro,
Fannie Bloomfield,	George Gemünder,	Carl Faellen,
S. E. Jacobsohn,	Emil Liebling,	Belle Cole,
J. O. Von Prochaska,	Van Zandt,	Carl Millocker,
Edvard Grieg,	W. Edward Heimendahl,	Lowell Mason,
Eugene D'Albert,	Mme. Clemelli,	Georges Bizet,
Lili Lehmann,	W. Waugh Lauder,	John A. Broekhoven,
William Candidus,	Hans von Bülow,	Edgar H. Sherwood,
Frans Rummel,	Clara Schumann,	Ponchielli,
Blanche Stone Barton,	Joachim,	Edith Edwards,
Thomas Ryan,	Samuel S. Sanford,	Pauline L'Allemand,
Achille Errani,	Christine Dossert,	Verdi,
King Ludwig I I,	A. A. Stanley,	Hummel Monument,
C. Jos. Brambach,	Ernst Catenhusen,	Johann Svendsen,
		Anton Dvorak.

THE absurd report that the American Opera Company is going to Paris to give performances is not true.

THE American Opera Company will probably participate in an operatic festival in Cincinnati, which will take place this fall—in November.

Signatures have been secured in Cincinnati, requesting the company to give performances in that city.

IN answer to an inquiry the Boston (Mass.) *Transcript* says:

Rubinstein was born of Jewish parents, November 30, 1829, at Wechwotynetz, near Jassy, Russia. It appears that he is of both Slavonic and Hebrew origin.

It should have been 1830, not 1829.

By the way, of the living composers and musicians of eminence, a good many were born within fifteen years of this time. Von Bülow was also born in 1830. The following list will interest our readers:

Born in 1831.....	Joachim.
	Jadassohn.
Born in 1832.....	Goldmark.
Born in 1833.....	Brahms.
	Saint-Säens.
Born in 1835.....	Bernhard Scholz.
Born in 1836.....	Delibes.
Born in 1839.....	Gernsheim.
	Gomez.
	Svendsen.
Born in 1840.....	Tschaikowsky.
	Dvorak.
Born in 1841.....	Nessler.
	Boito.
	Hofmann.
Born in 1842.....	Massenet.
	Sullivan.

(Massenet was born May 12, 1842, and Sullivan the following day, May 13.)

Born in 1843.....	Grieg.
	Richter.
Born in 1844.....	Sarasate.

## CERTAIN UNCERTAINTIES.

HOW to arrange and reconcile the dates of the New York Philharmonic Society concerts, as well as those of the Brooklyn Philharmonic Society, with the dates of the performances of the American Opera Company, when the latter take place in cities distant from New York, is a problem now meeting the serious consideration of interested parties. Mr. Theodore Thomas is the conductor of these three large organizations, and as he is not ubiquitous it would seem that these various performances should not conflict with each other in dates.

To make the situation more comprehensible we will print the first correct list of the dates of the performances of the New York and the Brooklyn Philharmonic Societies:

## NEW YORK PHILHARMONIC SOCIETY.

Public Rehearsals.	Concerts.
November 12.....	November 13.
December 3.....	December 4.
January 14.....	January 15.
February 18.....	February 19.
March 18.....	March 19.
April 7.....	April 9.

The last public rehearsal takes place on Thursday, April 7, because the following Friday is Good Friday.

## BROOKLYN PHILHARMONIC SOCIETY.

Public Rehearsals.	Concerts.
November 26.....	November 27.
December 17.....	December 18.
January 21.....	January 22.
February 11.....	February 12.
March 11.....	March 12.
April 1.....	April 2.

There are several private rehearsals before each of these public performances, and in the case of both societies the dates are absolutely imperative, and every other consideration becomes secondary to either of these. Mr. Thomas is also the conductor of the American Opera Company, which will give no performances in this city before February 28, but which will appear in other large cities from the beginning of its season, which must be in October some time. Consequently Mr. Thomas must be with the American Opera Company.

Granting that the company begins its season about November 1 somewhere not too far distant from New York, we will see how many weeks Mr. Thomas must devote to the two Philharmonic societies and what the situation would develop.

The private rehearsals of the two societies require several days before each public rehearsal, frequently more, and it will take Mr. Thomas's time to travel to and fro between the points where the American Opera Company might happen to be and New York. The whole

time spent for each of the Philharmonic concerts would consume most of the week in each instance.

By examining the above list it will be observed that Mr. Thomas must be in New York as follows:

WEEKS OF	
November 8.....	New York Philharmonic
November 22.....	Brooklyn "
November 29.....	New York "
December 13.....	Brooklyn "
January 10.....	New York "
January 17.....	Brooklyn "
February 7.....	Brooklyn "
February 14.....	New York "

It will be noticed that several of these weeks are consecutive, and it would consequently be useless, and in some cases impossible, for Mr. Thomas to leave after a Saturday night Philharmonic concert to join the opera company and be back in a day or two to begin rehearsals here with one of the Philharmonic societies.

Consequently, between November 1 and February 28, the time during which the American Opera Company must be giving performances outside of New York, and which constitutes a period of about sixteen weeks, Mr. Thomas must be here about eight weeks. Who is to conduct the rehearsals and performances of the American Opera Company during those days and weeks of enforced absence? And what becomes of the Thomas concerts at the Academy of Music, the Tuesday evening concerts and the Thursday matinees? Are they all to take place after February 28, when Mr. Thomas is to remain here permanently, for a time, at least? And how about those members of the orchestra of the American Opera Company who are members of the Philharmonic societies? They must be here with Mr. Thomas. From all of this we conclude that there are certain uncertainties.

## HOME NEWS.

—Tourjée is at Martha's Vineyard.  
—Geraldine Ulmar is back from England.  
—Aimée arrived on the La Bretagne on Sunday.  
—Adolf Fischer, the violoncellist, may visit this country next season.  
—The Carleton Opera Company opens its season next Monday in Detroit.  
—John Lavine has resigned as a manager of the New Central Park Garden.  
—Miss Sarah H. Peakes, of the Boston Philomela Quartet, is visiting friends in Maine.  
—Signor Perugini and Mr. Eugene Oudin, baritone, arrived on the Britannic on Sunday.  
—The engagement is announced of the tenor singer, Mr. Theodore J. Toedt, to Miss S. S. Bishop, of Worcester, Mass.  
—The Minnie Hauk Concert Company, under the management of Mr. Hesse-Wartegg, opens its season to-day at Pittsburgh.  
—Mr. William Frese, of Louisville, who is now located in Boston, is an excellent pianist and an acquisition to musical Boston.  
—Mr. Thomas Ryan, of the Mendelssohn Quintet Club, is at Orr's Island, and Louis Blumenberg, the violoncellist of the Mendelssohn's, was in Boston this week.  
—Mr. P. O'Connor, tenor of the Church of the Sacred Heart, Brooklyn, is to be congratulated on the appearance of his fourteenth child in his family circle. It is a boy.  
—W. Edward Heimendahl, director of the Germania Maennerchor of Baltimore and also of the Philharmonic Concerts that are to take place in that city, is in town for a few weeks.  
—The marriage of Miss Susie Sturgis, daughter of Mr. Russell Sturgis, Jr., to Mr. John A. Preston, the well-known organist, will occur early in the autumn at the pretty little church just across the road from the big gateway of Mr. Sturgis' elegant estate at Manchester-by-the-Sea, which he built himself.  
—The Pittsburgh *Volksblatt* says: THE MUSICAL COURIER, the most excellent of New York musical journals, is publishing noteworthy letters on the Wagner Festival at Bayreuth. The letters are from the pen of Otto Floersheim, one of the editors and a critic of rare accomplishments.  
—Bulling has resigned the editorship of his *Musical Standard*, published by him every month in Cincinnati, and is going to Europe. What will become of that wonderful literary production is not known to us, but how music will be able to endure in this country without the Cincinnati *Musical Standard* is the problem of the hour. Bulling was cruel to resign.  
—The apparently increasing demand for the best class of chamber concerts has induced Manager Max Bachert to organize the Boston Symphony Orchestral Club for the coming season, and its membership will be made up from the ranks of the able musicians who have been associated with the Boston symphony orchestra in past years. One or more vocalists will also be included in the organization.—*Boston Herald*.

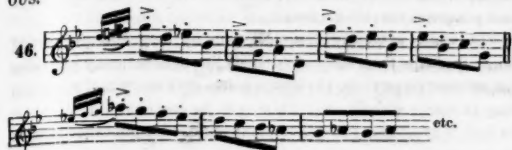


## WAGNER'S MUSIC DRAMAS.\*

BY GUSTAV KOBBE.

(Continued.)

It pervades with its joyous impetuosity the ensuing scene, in which *Siegfried* has his sport with *Mime*, until tiring of it, he loosens the rope from the bear's neck and drives the animal back into the forest. In a pretty, graceful phrase *Siegfried* tells how he blew his horn, hoping it would be answered by a pleasanter companion than *Mime*. Then he examines the sword which *Mime* has been forging. The *Siegfried* Motive resounds as he inveighs against the weapon's weakness, until, as he shivers the sword on the anvil, the orchestra with a rush takes up the MOTIVE OF SIEGFRIED THE IMPETUOUS.



This is a theme full of youthful snap and dash. It alternates effectively with a contraction of the Nibelung Smithy Motive, while *Siegfried* angrily scolds *Mime* and the latter protests. Finally *Mime* tells *Siegfried* how he tenderly reared him from infancy. The music here is as simple and pretty as a folk-song, for *Mime*'s reminiscences of *Siegfried*'s infancy are set to a charming melody, as though *Mime* were recalling to *Siegfried*'s memory a cradle song of those days. But *Siegfried* grows impatient. If *Mime* tended him so kindly, why should *Mime* be so repulsive to him; and, yet, why should he, in spite of *Mime*'s repulsiveness, always return to the cave? The dwarf explains that he is to *Siegfried* what the father is to the fledgling. This leads to a beautiful lyric episode. *Siegfried* says that he saw the birds mating, the deer pairing, the she-wolf nursing her cubs. Whom shall he call Mother? Who is *Mime*'s wife? This episode is pervaded by a lovely, tender motive—the MOTIVE OF LOVE-LIFE:



*Mime* endeavors to persuade *Siegfried* that he is his father and mother in one. But *Siegfried* has noticed that the young of birds and deer and wolves look like the parents. He has seen his features reflected in the brook and knows he does not resemble the hideous *Mime*. The notes of the Love-Life Motive pervade like woodland strains the musical accompaniment of this episode, in which, when *Siegfried* speaks of seeing his own likeness, we also hear the *Siegfried* Motive. The scene which follows is full of mournful beauty. *Mime*, forced by *Siegfried* to speak the truth, tells of *Sieglinde*'s death while giving birth to *Siegfried*. Throughout this scene we find reminiscences of the first act of "The Valkyr," the Walsung Motive, Motive of Sympathy and Love Motive. Finally, when *Mime* produces as evidence of the truth of his words the two pieces of *Sigmund*'s sword, the Sword Motive rings out brilliantly. *Siegfried* exclaims that *Mime* must weld the pieces into a trusty weapon. Here (page 44, line 1) the Motive of *Siegfried* the Fearless assumes the form in which it is quoted above. The Motive of *Siegfried* the Impetuous breaks in upon it and the Sword Motive throws its lustre over the music. Then follows *Siegfried*'s Wander Song, so full of joyous abandon. Once the sword welded, he will leave the hated *Mime* forever. As the fish darts through the water, as the bird flies so free, he will flee from the repulsive dwarf. With joyous exclamations he runs from the cave into the forest.

In the scenes of which I have just spoken, the frank, boisterous nature of *Siegfried* is charmingly portrayed. His buoyant vivacity finds capital expression in the Motives of *Siegfried* the Fearless, *Siegfried* the Impetuous and his Wander Song, while the vein of tenderness in his character seems to run through the Love-Life Motive. His harsh treatment of *Mime* is not brutal; for *Siegfried* frankly avows his loathing of the dwarf, and we feel, knowing *Mime*'s plotting against the young

Walsung, that *Siegfried*'s hatred is the spontaneous aversion of a frank nature for an insidious one.

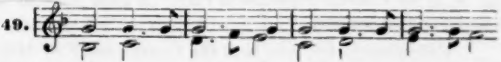
After *Siegfried* has disappeared in the forest, there is a gloomy soliloquy for *Mime*, interrupted by the entrance of *Wotan*, disguised as a wanderer. The ensuing scene is one of those lapses from dramatic effectiveness which we find in Wagner, and which surprise us so much, because Wagner was really an inspired dramatist, his works being constructed on fine dramatic lines, the action worked up to fine climaxes and the characters drawn in bold, broad strokes. But occasionally he has committed the error against the laws of dramatic construction of unduly prolonging a scene and thus retarding the dramatic action.

The scene between the Wanderer and *Mime* covers twenty-seven pages in the Kleinmichel piano-score with words, yet it advances us only one step in the dramatic action. As the Wanderer enters, *Mime* is in despair because he cannot weld the pieces of *Sigmund*'s sword. When the Wanderer departs, he has prophesied that only he who does not know what fear is can weld the fragments, and that through this fearless hero *Mime* shall lose his life. This prophecy is reached through a somewhat curious process, which must be unintelligible to anyone who has not made a study of the libretto. The Wanderer, seating himself, wagers his head that he can correctly answer any three questions which *Mime* may put to him. *Mime* then asks: What is the race born in the earth's deep bowels? The Wanderer answers: The Nibelungs. *Mime*'s second question is: What race dwells on the earth's back? The Wanderer replies: The race of the giants. *Mime* finally asks: What race dwells on cloudy heights? The Wanderer answers: The race of the gods. The Wanderer, having thus answered correctly *Mime*'s three questions, now puts three questions to *Mime*: "What is that noble race which *Wotan* ruthlessly dealt with, and yet which he deemeth most dear?" *Mime* answers correctly: "The Walsungs." Then the Wanderer asks: "What sword must *Siegfried* then strike with, dealing to *Fafner* death?" *Mime* answers correctly: "With *Sigmund*'s sword." "Who," asks the Wanderer, "can weld its fragments?" *Mime* is terrified, for he cannot answer. Then *Wotan* utters the prophecy of the fearless hero. Whoever will read over this scene will observe that in *Wotan*'s answers the story of "The Rhinegold" is partially retold, and that in *Mime*'s answers we have a rehearsal of "The Valkyr." Of course the narrative repetitions of the plots of preceding music-dramas are undramatic. But I have an idea that Wagner, conjecturing that in many opera-houses his tetralogy would not be given as a whole, and that in some only one or two of the four music-dramas constituting it would be played, purposely introduced these narrative repetitions in order to familiarize the audience with what preceded the particular music-drama.

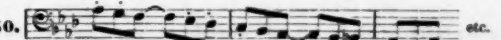
But if the scene is dramatically defective, it is musically most eloquent. It is introduced by two motives, representing *Wotan* as the Wanderer. The mysterious chords of the former seem characteristic of *WOTAN*'S DISGUISE.



The latter, with its plodding, heavily-tramping movement, is the MOTIVE OF *WOTAN*'S WANDERING.



The third new motive found in this scene is characteristically expressive of the CRINGING *MIME*.



Several familiar motives from "The Rhinegold" and "The Valkyr" are heard in this scene. The Motive of Compact (No. 9), so powerfully expressive of the binding force of law, the Nibelung (No. 18), Giants' (No. 13) and Walhalla (No. 8) motives from "The Rhinegold," and the Walsungs' Heroism motives from the first act of "The Valkyr," are among these.

When the Wanderer has vanished in the forest *Mime* sinks back on his stool in despair. Staring after *Wotan* into the sunlit forest, the shimmering rays flitting over the soft green mosses with every movement of the branches and each tremor of the leaves, seem to him like flickering flames and treacherous will-o'-the-wisps. We hear the Loge Motive (Loge being the god of fire) familiar from "The Rhinegold" and the finale of "The Valkyr." At last *Mime* rises to his feet in terror. He seems to see *Fafner* in his serpent's guise approaching to devour him, and in a paroxysm of fear he falls with a shriek behind the anvil. Just then *Siegfried* bursts out of the thicket, and with the fresh, buoyant Wander-song and the Motive of *Siegfried* the Fearless, the weird mystery

which hung over the former scene is dispelled. *Siegfried* looks about him for *Mime* until he sees the dwarf lying behind the anvil.

Laughingly the young Walsung asks the dwarf if he has thus been welding the sword. "The sword? The sword?" repeats *Mime*, confusedly, as he advances, and his mind wanders back to *Wotan*'s prophecy of the fearless hero. Regaining his senses, he tells *Siegfried* there is one thing he has yet to learn, namely, to be afraid; that his mother charged him (*Mime*) to teach fear to him (*Siegfried*). At this point there is heard a combination of the Walsung Motive and the Nibelung Motive in its contracted form as it previously occurs in this act. *Mime* asks *Siegfried* if he has never felt his heart beating when in the gloaming he heard strange sounds and saw weirdly glimmering lights in the forest. *Siegfried* replies that he never has. He knows not what fear is. If it is necessary before he goes forth in quest of adventure to learn what fear is he would like to be taught. But how can *Mime* teach him?

The Magic Fire Motive and Brunnhilde's Slumber Motive, familiar from *Wotan*'s Farewell, and the Magic Fire scene in the third act of "The Valkyr" are heard here, the former depicting the weirdly glimmering lights with which *Mime* has sought to infuse dread into *Siegfried*'s breast, the latter prophesying that, penetrating fearlessly the fiery circle, *Siegfried* will reach Brunnhilde. Then *Mime* tells *Siegfried* of *Fafner*, thinking thus to strike terror into the young Walsung's breast. But far from it! *Siegfried* is incited by *Mime*'s words to meet *Fafner* in combat. Has *Mime* welded the fragments of *Sigmund*'s sword, asks *Siegfried*. The dwarf, confesses his impotency. *Siegfried* seizes the fragments. He will forge his own sword. Here begins the great scene of the forging of the sword. Like a shout of victory the Motive of *Siegfried* the Fearless rings out and the orchestra fairly glows as *Siegfried* heaps a great mass of coal on the forge-hearth, and, fanning the heat, begins to file away at the fragments of the sword.

The roar of the fire, the sudden intensity of the fierce white heat to which the young Walsung fans the glow—these we would respectively hear and see were the music given without scenery or action, so graphic is Wagner's score. The Sword Motive leaps like a brilliant tongue of fire over the heavy thuds of a forceful variant of the Motive of Compact, till brightly gleaming runs add to the brilliancy of the score, which reflects all the quickening, quivering effulgence of the scene. How the music flows like a fiery flood and how it hisses as *Siegfried* pours the molten contents of the crucible into a mold and then plunges the latter into water! The glowing steel lies on the anvil and *Siegfried* swings the hammer. With every stroke his joyous excitement is intensified. At last the work is done. He brandishes the sword and with one stroke splits the anvil from top to bottom. With the crash of the Sword Motive, united with the Motive of *Siegfried* the Fearless, the orchestra dashes into a furious prestissimo, and *Siegfried*, shouting with glee, holds his sword aloft.

The second act opens with a darkly portentous Vorspiel. On the very threshold of it we meet *Fafner* in his motive, which is so clearly based on the Giant Motive that there is no necessity for quoting it. Through themes which are familiar from earlier portions of the work, the Vorspiel rises to a crashing fortissimo. The curtain rises on a thick forest. At the back is the entrance to *Fafner*'s cave, the lower part of which is hidden by rising ground in the middle of the stage, which slopes down toward the back. In the darkness the outlines of a figure are dimly discerned. It is the Nibelung *Alberich*, haunting the domain which hides the treasures of which he was despoiled. The Motive of the Nibelung's Malevolence accompanies his malicious utterances. From the forest comes a gust of wind. A bluish light gleams from the same direction. *Wotan*, still in the guise of a wanderer, enters.

The ensuing scene between *Alberich* and the Wanderer is, from a dramatic point of view, episodic. For this and the further reason that the reader will readily recognize the motives occurring in it, detailed consideration of it is unnecessary. Suffice it to say that the fine self-poise of *Wotan* and the maliciously restless character of *Alberich* are superbly contrasted. When *Wotan* has departed the Nibelung slips into a rocky crevice, where he remained hidden when *Siegfried* and *Mime* enter. *Mime* endeavors to awaken dread in *Siegfried*'s heart by describing *Fafner*'s terrible form and powers. But *Siegfried*'s courage is not weakened. On the contrary, with heroic impetuosity, he asks to be at once confronted with *Fafner*. *Mime*, well knowing that *Fafner* will soon awaken and issue from his cave to meet *Siegfried* in mortal combat, lingers on in the hope that both may fall, until the young Walsung drives him away.



## PERSONALS.

**ANTON DVORAK.**—We believe THE MUSICAL COURIER is the first paper in this country to publish the picture of Anton Dvorak, the composer, whose features can be studied in this issue. Dvorak is a Bohemian by birth. It was intended to make a butcher of him, but he thought otherwise, and the result was a composer who occupies a high rank to-day.

Many of his compositions have been produced in this country.

**PRIMA DONNA AT THE MICHIGAN SAENGERFEST.**—Miss Dora Hennings was the prima donna at the Michigan Saengerfest, which took place last week at Ann Arbor. Her success was instantaneous. Miss Hennings has been singing a great deal during the past summer.

**MUSIN COMING AGAIN.**—The friends of Mr. Ovide Musin, the renowned violinist, will be pleased to learn that he will visit the United States again the coming season. He may bring Mme. Trebelli, the contralto, and both will be under the management of Phipps & Edwards. Musin will not go on any extensive tour, at least not during the early season.

**MISS MARY E. GARLICH'S WHEREABOUTS.**—Miss Mary E. Garlich, the gifted pianiste, has been summering at Chicago, at the residence of Mr. Otto Matz and his daughter, with whom she also attended part of the Milwaukee Singing Festival, and remained for some time at Manistee, Mich., on Lake Michigan. She is now at Omaha, Neb., at the house of her brother, the banker, and expects to reach New York by the middle of September to resume teaching and playing at concerts.

**READY TO TAKE AN ENGAGEMENT.**—Mlle. Emma Dotti announces in *Il Trovatore* that she is ready to accept an engagement and that she deserves one, as she is an excellent singer with a beautiful voice, and is a conscientious artist.

**SCHROEDER-HANFSTÄNGEL IN FRANKFORT.**—"Tannhäuser" was the opening opera at the opera-house in Frankfort. Mme. Schroeder-Hanfstängel, a New York favorite, was favorably received in the role of *Elisabeth*. Herr von Sigelli sang *Tannhäuser* and Herr Grienauer *Wolfram von Eschenbach*.

**ABOUT MISS DICKERSON.**—Miss Jennie Dickerson left London two weeks ago with the Carl Rosa Opera Company, of which she is the leading contralto, for Dublin. She will sing the role of *Ortruda* in "Lohengrin," which she has been studying with Mr. George Henschel. Miss Dickerson, during her residence in New York, was often heard at fashionable musicales.

**JEROME HOPKINS AND THE Y. M. C. A.**—Jerome Hopkins seems to have had great opposition at Stamford from the Young Men's Christian Association, whose officers shamefully violated their contract with him, but the military folks came to his rescue, opened their drill-room to him and his "Young Philharmonic Concert" and children's opera of "Taffy and Old Munch" were triumphantly given there before a fine audience on Friday evening of last week. The composer is now in Norwalk.

**A "MERRY WAR" IN WASHINGTON.**—The following despatch from Washington explains itself:

WASHINGTON, August 20.—There seems to be a sort of "misunderstanding" among the opera company now playing at Albaugh's, and Miss Jeannie Winston is out in a card in the newspapers, announcing that this is her last week here. The trouble took place at rehearsal of the "Merry War" last week, when the fair Jeannie wanted to run the whole machine, and Miss Searle in the bargain. Miss Winston came late to the rehearsal, and as she rarely attended them at all, it is claimed she was not up in the "business" of the opera, and tried to change the scene. Manager Ford objected, and Miss Winston threatened to leave then and there. Louis de Lange, the comedian, was telegraphed for, so as to be on hand to sing the *Marquis* if Miss Winston carried out her threat. She, however, heard of Mr. de Lange's arrival, and sang, but she put the card in the paper, and the "Merry War" goes on. But there is still another merry war among the company, and pinches and little slaps are indulged in between Miss Winston and Miss Searle, instead of kisses and hugs, as they should do on the stage. But the summer opera will go on without Miss Winston.

**GRISWOLD AND VAN ZANDT.**—"Max Eliot" has the following to say of the two vocalists, Griswold and Van Zandt: "How strange it is that so many admirable grand opera singers find their way into comic opera. The recent announcement that Miss Gertrude Griswold was to sing here in America next season reminds me of the first time I saw her, in Paris in 1882. She was winning golden laurels from all Paris as *Marguerite* in "Faust" at the Grand Opera. I was introduced to her at a soirée given by a rich patron of music at her handsome hotel in one of the avenues leading off the Champs Elysées. She was such a pretty, slender little thing, and had a voice of rare sweetness and purity. She was the pet of all the older artists at the Opera, and was as popular with them as the Paris public. In half the shop windows along the boulevards and the rue de Rivoli there were displayed hundreds of her photographs. She and Marie Van Zandt were dividing the admiration of Paris, and now she is to be heard in America for the first time in comic opera, and her one-time rival in the operatic world is just half recovering from an unfortunate malady that might have forever ended her artistic career."

**NILSSON AND HER PROTEGE.**—The following is going the rounds of the press: "The contradictory reports received here in Boston as to Mme. Nilsson's marriage have mystified her many friends here. There seems to be no doubt, however, that her marriage is not yet a *fait accompli*. The prima donna's determination to wed, says a recent Paris letter, has caused no little surprise and called forth endless discussion and criticism. As a rule, artists that marry at all are quite content with a single ex-

periment of the sort, and, moreover, Count de Casa Miranda being pretty well on in years and the very reverse of well-to-do, the why and wherefore of the lady's conduct are somewhat difficult of apprehension. The only good ground that gossips can see for the match is Mme. Nilsson's fondness for the Marquis's daughter, and her desire to strengthen the ties that bind her and her protégé to each other. Mlle. Rosita de Casa Miranda is the young lady who accompanied Mme. Nilsson when she last visited America. The songstress has adopted and enriched her, and the two are inseparable. Meanwhile, marriage or no marriage, the prima donna is on the eve of starting on a European concert tour with Mr. Maurice Strakosch, to whose managerial care she has committed her fortunes during the past years."

**THE BURMEISTERS AT NEWPORT.**—Professor Burmeister, of the Peabody Institute, Baltimore, and his wife will remain at Newport until the middle of September. A subscription concert given by them at the Casino a week ago was well attended. The program consisted of works by Beethoven, Chopin, Nicolai, Schubert, Liszt and Moszkowski. A Knabe piano was used on the occasion.

## Where the Italians Are.

ACCORDING to latest accounts the following artists of the Italian opera were living in the cities opposite their respective names:

Emma Dotti	Milan.
Maria Durand	Lucca.
Etelka Gerster	Bologna.
Nila Kupfer-Berger	Marienbad.
Caterina Marco	Naples.
Pinner-Besoni	New York.
Fursch-Madi	New York.
Raffaella Pattini	Milan.
Paolina Rossini	Como.
Ella Russell	London.
Jenny Sargent	Madrid.
Marcella Sembrich	Dresden.
Alboni	Milan.
Scalchi	Turin.
Amelia Stahl	Vienna.
Wilhelmina Tremelli	Buda-Pesth.
Anton Aramburo	Montevideo.
Pietro Bacci	Milan.
Italo Campanini	Salsomaggiore.
Cardinali	Milan.
Frapolli	Milan.
Gianini	Milan.
Gayarre	Irun.
Massini	Erba.
Mierzwinski	Paris.
Mazzolani	Milan.
Petrovich	Cresenzago.
Ravelli	Luxemburg.
Stagno	Buenos Ayres.
Tamagno	Milan.
Vicini	Milan.
Sante-Athos	Milan.
Ciampi Cellaj	Paris.
De Anna	Milan.
Pantaleoni	Udine.
Storti	Milan.
Antonucci	Naples.
Castelmari	Santiago (Chili).
Tamburini	Montevideo.

## FOREIGN NOTES.

...Sembrich will appear six times at the Opera-House, Berlin, in the month of December.

...Signora Rosalia Gariboldi-Bassi, who sang years ago with great success in Italy and Spain, died recently in Verona.

...Kaschmann, the baritone who sang at the Metropolitan Opera-House under Abbey, has been singing in Padua and Venice.

...It will be twenty-five years on October 27 that Pasdeloup began his *Concerts Populaire* in Paris. A great program is expected on that occasion.

...Erdmannsdorfer, who is at the Conservatory of Moscow, has been decorated by the Emperor of Russia with the Stanislaus order of the second class.

...Sarasate's German tour begins in November. Frau Bertha Mark, of Paris, has been engaged as pianist and Mr. Otto Goldschmidt is the musical director.

...Emile Sauret, the violinist, who has not been heard in Paris for thirteen years, has accepted an engagement from M. Colonne for the next season's concerts du Chatelet.

...Before she opens the season at the San Carlo, Naples, Teresina Singer will appear in "Aida," at Lucca, Italy, and at the Teatro Nuova, in Florence, as *Lucretia Borgia*.

...Niemann, the tenor, who will appear here at the Metropolitan Opera-House this fall and winter, is engaged for the following spring season at the Opera-House, Berlin.

...It is said that the celebrated flute virtuoso, Charles Molé, has had a splendid offer from Boston, but could not accept as he intends to concertize in Germany for the coming season.

...Nettie Carpenter, the young violinist, pupil of Sarasate, has signed a four-years' contract with Manager Hermann Wolff, Berlin. Next winter the young lady will give concerts in Germany and Austria.

...Maurel, the baritone, will begin an engagement at La Scala, Milan, on December 26. He will appear as *Amonasro* in "Aida," and it is now said that he will create the rôle of *Otello* in Verdi's "Iago."

## The Study of Harmony.

C. C. MÖLLER.

TO gain proficiency in any art it is necessary to be thoroughly acquainted with the principles of that art, both in theory and in practice. This is as true in regard to music as in regard to any other art, whether it is reproductive or creative.

Persons destined by nature to become reproductive artists in music, *i. e.*, virtuosi, must acquire a solid technical foundation and a thoroughly developed taste before they can perform any composition, but even with these accomplishments they will not be able to do so satisfactorily unless they are acquainted with musical theory.

On the other hand, no one can compose unless he is a correct performer on one instrument at least, who knows not only how to treat voices and instruments according to their individuality and capacity, but knows harmony, composition and form thoroughly and possesses inventive genius.

But while acquiring technical skill by long and persevering study (perhaps from early childhood) through patiently practising the necessary exercises, the notion exists with many that everybody may compose without such training if he means to do so. And, in fact, a great many so-called compositions are published to make such a notion appear plausible.

There could be no greater error than such an idea, as nothing requires such a patient study as harmony, and yet most everybody wants to master it, so to say, in a twinkling. This is the more unreasonable as every one of the subjects of common-school education takes years to be mastered, although the fact is overlooked that these studies are begun and pursued from youth and concern matters of everyday life.

Persons studying harmony begin generally when the common school education is ended and when they have acquired a certain technical proficiency on some musical instrument. Having arrived at this point, they expect that the study of theory is an easy task soon completed. They ignore the fact altogether that even the easiest part of theory—harmony—is an exercise for a mind that has already had some experience in solving other problems, and that they enter upon a study of which they have not the faintest idea.

This may sometimes be seen in persons who, in other things, are quite well informed, but cannot comprehend some of the most self-evident laws of harmony, however plainly they may be given, or they deem the study of harmony too dry.

Now, it must be conceded that the rudiments of harmony are somewhat uninteresting, yet the same may be said of the elementary part of every other art. But if this dryness does not frighten students in other vocations, why should it do so in harmony? As there are ways of study which are more pleasant, and others which are more instructive, it should always be remembered that a mere dabbling in harmony results in getting a superficial smattering of the same only, which is more detrimental than beneficial, while experience proves that studies which are pursued with greater strictness enable the student to become much more self-reliant.

Of the several ways of studying harmony the system most usually adopted is that called thorough bass—*i. e.*, to write the upper tones to a given succession of figured bass notes—a relic of the olden time, a time when written-out piano parts for accompaniments were comparatively unknown, and organists and accompanists were expected to find the harmonies from such figured basses. This system is quite sufficient for its legitimate aim, but since it is applied in modern time but rarely, the mastering of the same is a waste of time as far as the study of harmony is concerned, as it fails to give the slightest direction to that end.

The proper way to learn harmony, after mastering the elementary part, intervals, scales, inversions, primary chords and their inversions, seems to me to be the forming of successive chords, both primary and inverted, at first with the most important chords only and then with the several secondary chords, and in as many combinations as opportunity will permit, taking care to use these chords in their several inversions as well as in their primary form. As soon as a certain facility in formation of plain chords is acquired, the above exercises should be varied by introducing passing tones and chords, suspensions, anticipations, passages, &c., and the knowledge thus gained be practically applied by harmonizing appropriate melodies whenever a newly-introduced point is properly understood.

These studies should be made at first with diatonic tones of the major key only, so as to show that satisfactory harmonic successions may be made without modulation, and to prove that even the less pleasing harmonies may be introduced with good effect if applied properly.

The same course should be pursued with the diatonic harmonies of the minor key, but so that even its auxiliary tones are used in chord formation. Hereupon follows naturally diatonic modulation, at first effected with plain chords, and then applied in the harmonization of melodies.

The correct chromatic writing of major scales may be practised next, to be followed by the chromatic changing of the several harmonies, together with practical application of the same in harmonizing melodies. After this the student will experience no difficulty in making chromatic modulations and applying enharmonic changes.

Having gone through such a course a student will not only be able to construct interesting harmonies with a correct bass, and know how to harmonize melodies, but he will also have a solid foundation for counterpoint and composition.



### The Season of German Opera.

THE prospectus of the coming season of German opera at the Metropolitan Opera-House is nearly ready and about to be issued as we go to press. The season will open on Monday evening, November 8. It will continue through fifteen weeks, and will consist of forty-five subscription nights and fifteen matinees. Beginning at the date mentioned, three performances and one matinee will be given each week until Saturday, December 25, after which there will be an intermission until January 3, 1887. The house will reopen on that date and opera will be given until Saturday, February 26. The company has been completed and is composed of some artists well known to this public as well as some who must make their reputations.

The sopranos will be Frl. Leonore Better, of the Imperial Conservatory of Music, Vienna; Frl. Therese Forster, Royal Opera-House, Stuttgart; Frl. Ida Klein, of this city; Frl. Von Januschowsky, who has been heard here in comic opera and is a resident of this city, and Frl. Lilli Lehmann, of the Imperial Opera-House, Berlin. The mezzo-sopranos and contraltos are Frl. Marianne Brandt, of the Imperial Opera-House, Berlin, who needs no introduction here; Frl. Sylvia Franconi, of the City Opera-House, Augsburg, and Frl. Wilhelmine Mayer, of the City Opera-House of Freiburg. The tenors will be Herr Alvary, of the Grand Ducal Opera-House, Weimar, who has sung here repeatedly; Herr Otto Kemnitz, Royal Opera-House, Hanover, a member of last year's company; Herr Albert Niemann, Imperial Opera-House, Berlin, and Herr Carl Zobel, Royal Opera-House, Wiesbaden. The baritones are Dr. Wilhelm Basch, Royal Opera-House, Dresden; Herr Max Heinrich, a local singer, who must make his reputation as an actor; Herr Rudolph von Milde, Grand Ducal Opera-House, Weimar, and Herr Adolf Robinson, Grand Opera, Hamburg, who is favorably known here. The basses are Herr Emil Fischer, Royal Opera-House, Dresden; Herr Emil Sanger, of this city, and Herr Georges Seigltitz, City Opera-House, Nuremberg. The conductor will again be Herr Anton Seidl.

The assistant conductor will again be Walter J. Danrosch, who will conduct Goldmark's "Merlin," the stage manager, Herr von Hell; the inspector, Herr Theodore Habelmann, the tenor; the chorus master and organist, Frank Damrosch; the costumer, Herr Carl Schaffell, of the Walhalla Theatre, Berlin, and the ballet master, Herr Ambroggio, of the Grand Opera-House, Frankfurt. The orchestra, which was last season an efficient organization, will be further improved this season by the addition of several excellent orchestral players. Herr Carlos Hasselbrink will retain his position as concertmeister. The ballet will also be largely improved, as the directors desire to make a special feature of it this year. The premières will be the ever popular Mme. Malvina Cavalazzi and Frl. Leonhardt, of the City Theatre, Hamburg. The coryphées have been selected from London, Berlin, St. Petersburg and this city. The scenic artist will be Henry E. Hoyt; the master machinist, Arthur D. Peck; the property master and armorer, A. J. Bradwell, and the wigmaker, Charles Meyer.

The following will probably all be produced: Wagner's "Rienzi," "Tannhäuser," "Lohengrin," "Die Walküre," "Die Meistersinger von Nuremberg," "Siegfried," and possibly "The Flying Dutchman;" Goldmark's "Queen of Sheba" and "Merlin," the latter of which will be presented for the first time in any opera-house; Meyerbeer's "Le Prophète" and "Les Huguenots," Gounod's "Faust," Verdi's "Aida," Auber's "Masaniello," and Bruehl's "Golden Cross." It is not impossible that additions may be made to this repertoire, but at present the directors will promise nothing beyond what it contains. "Tristan and Isolde" may be produced. The management proposes to produce also several ballets in the course of the season. Those already selected for performance are "The Vienna Waltzes" and "The Fata Morgana." Both have had great success in Germany.

The scale of prices has been arranged. Orchestra chairs will cost \$4 for a single performance and \$3.50 by subscription; dress-circle chairs, \$2.50 singly and \$2 by subscription; front rows in the balcony, \$1.50 either way; other rows in the balcony, \$1; family circle, first three rows, 75 cents singly and 50 cents by subscription; other rows in the family circle, 50 cents either way; baignoir boxes, seating six persons, \$30 singly, \$25 by subscription; first tier boxes, \$60 either way. The subscription for the season is now open from ten A. M. to four P. M. at the office of the company, Seventh-ave. and Thirty-ninth-st. Edmund C. Stanton, secretary of the Board of Directors and director of the Opera-House, will receive all communications. George R. Chipman will preside in the box-office as usual.

Painters and stage carpenters are already hard at work overhauling and touching up scenery; properties are being refurbished, costumes renovated and active preparations generally being made for the season. The chorus and ballet will sail from Bremen on the steamer Fulda on September 25, and the artists will start from the same port by the Elbe on October 9. To cover the expense Mr. Stanton sent the drafts to Europe on Friday. Stage Manager von Hell sailed on Saturday and the costumers, ballet master and inspector will come about the first week of next month.

The Metropolitan Opera-House will be in demand during the entire season. Theodore Thomas and the Philharmonic Society will give their concerts at this house instead of at the Academy of Music as announced in THE MUSICAL COURIER of last week. The first public rehearsal will take place on November 13. It is not improbable that the Thomas Popular Concerts will be given also at the Metropolitan. The Symphony Society and the Oratori-

Society concerts will take place there as usual. There will be no American Opera at the Academy of Music this season. That company will not appear in this city until February 28, when it will open at the Metropolitan Opera-House for a season to last until April 4.

### Latest from the London "Figaro."

Mr. Saint-Saëns has written a new three-act opera, which will be produced at the Paris Opéra Comique next winter. It is entitled "Proserpine," and the book, by Mr. Louis Gallet, is based on a drama by Vacquerie. It is a modern story, and the scene is laid in Italy.

Miss Giulia Valda, who will be prima donna of Mr. Angelo's Italian operatic troupe in the United States, is daily expected back in England. She will return to America in October, and her tour, with a repertory of twenty operas, will extend to March.

Mr. Abbey is expected to arrive in England to-morrow (Friday), when the final arrangements for Madame Patti's farewell tour of the New World will be settled. The engagement was made by Mr. Abbey on May 1, in the railway train, as Madame Patti was about to start from London for her castle in Wales, and the contracts were exchanged in London by his agent on June 23. The engagement was ready for her signature on June 22, but that day being Tuesday, the queen of song refused to sign, giving as her reason a Spanish proverb to the effect that it is unlucky to make a business engagement on Tuesday. She signed it on the following day. It was the first contract she executed after her marriage, and she signed it as Adelina Patti-Nicolini. Madame Patti will sail from Queenstown for New York on November 7, and will arrive on the 14th or 15th. Prior to her departure she will sing in two concerts in Dublin, under Mr. Abbey, on November 2 and 5. Her season in America will begin at Steinway Hall on the evening of November 10 or 17. The performance will consist of a concert, with one act of opera in costume. Her operatic repertoire during her tour will include the garden scene in "Faust," and selected acts of "Semiramide," "Martha," "Trovatore," "Traviata," "Lucia" and "Linda." She will be supported by Madame Scalchi and Messrs. Guille and Novarro. Arditi will conduct the instrumental part of the performances. Mme. Patti will give only two concerts in New York, and will then visit the principal cities in the East, West and South, including the Southern cities of the Atlantic Coast. From Galveston she will go to the city of Mexico, and thence to California. Her tour will last five months and a half, and a special clause in the contract makes it her last professional visit to America. It is hinted that after her return to Europe she will make a farewell tour of the Continent and then retire from the stage. Those who wait will see.

### Important Announcement.

Jacobsohn Leaves Cincinnati for Chicago.

THE following circular has just been issued by the Chicago Musical College:

"Dr. F. Ziegfeld, president of the Chicago Musical College, takes pleasure in announcing to his friends and to the patrons of the college, as well as to the musical public of the Northwest, that he has concluded arrangements whereby the celebrated Violin School of Professor S. E. Jacobsohn will be immediately removed from Cincinnati to Chicago and be incorporated with the Chicago Musical College. In pursuance of this arrangement, just concluded, Professor Jacobsohn will remove to this city forthwith, together with his whole corps of teachers and his advanced pupils, in order to be ready to assume the duties of his new position at the beginning of the fall term, September 6, 1886, as director of the violin department of the Chicago Musical College.

"Mr. Jacobsohn is so well known throughout the musical world as an artist, a virtuoso and a great teacher that it is perhaps unnecessary to multiply words concerning this brilliant addition to the musical faculty of the college. Among the distinguished young violinists who have derived their education from Professor Jacobsohn are the following: Max Bendix, now concert-master of Theodore Thomas's orchestra; Miss Kate Funck, Miss Carrie Duke, Miss Ollie Torbett, Miss Lucy Baldwin, Miss Madge Wickam, Michael Banner, Joseph Ohlheiser, Theodore Binder, Henry Burke and many others.

"The faculty of the violin school consists of S. E. Jacobsohn, director; Joseph Vilim, Joseph Ohlheiser, Theodore Binder and Kate Funck."

This is the most important step in advance made by the Chicago Musical College and the effect will be felt in a short time in both Cincinnati and Chicago. The twentieth year of the college opens on September 6. In the piano department, in addition to Dr. F. Ziegfeld, the following teachers are in charge: August Hyllested, Louis Falk, Adolph Koelling, L. Clare Osborne, Addie A. Hull, Emma Sager, Rose W. Bedlan and Eva B. Loehr.

The vocal department has the following teachers: L. Gaston Gottschalk, Mrs. O. L. Fox and Mme. Anna Migliara. There are also additional departments with competent teachers, but this new move by which the Jacobsohn Violin School is taken from Cincinnati and transplanted to Chicago as a part of the college there, is the most comprehensive one made by Dr. Ziegfeld up to the present time.

### Who Are They?

WHO are the parties traveling through the State of New York and announcing that they give: "One night of grand opera by members of the American Opera Company of New York?" In one place these parties gave "Martha," and announced as the next opera "Mascotte." The cast in "Martha" was W. H. Hamilton, *Plunkett*; Charles Thompson, *Lionel*; Arthur Tams, *Trysian*; Emma Ellisner, *Nancy*; Kate De Jonge, *Martha*, and W. E. Taylor, musical director. Are these parties licensed by the American Opera Company, or do they advertise in the name of that company without permission?

### Musical Items.

—Mr. Theodore Thomas is rustivating at Madison, Conn.

—Mr. Rafael Joseffy has returned from the Catskills, where he spent a few days.

—The subscription concerts in Hamburg under the direction of Hans von Bülow begin on November 2.

—Mr. Bush W. Foley, conductor of the Cincinnati Apollo Club, one of the finest male choruses in this country and also professor at the Cincinnati College of Music, is in this city on a visit, stopping at the Fifth Avenue Hotel.

—The American Opera Company management states that upward of \$100,000 will be expended in new scenery, costumes, &c., that the work on three new operas is well under way and that three new American tenors have been secured for next season.

—The Berlin *Musik Zeitung* says: "Director Gericke, who in the past season has conducted over 100 concerts in America with the most brilliant success, arrived a short time since in Vienna, and from the students of the conservatory who have completed their studies, has engaged two trumpeters, one flutist and several violinists for his orchestra in Boston. Gericke also intends to introduce the normal pitch, and for that purpose takes with him to America one of L. A. Zellner's electric tuning forks, with batterio, and a quantity of Volter's normal-pitch tuning-forks."

—A most important legal decision was rendered this past week by the Supreme Court. The point had to be established whether the codicil or provision in the will of Samuel Wood for founding a musical college was void, and if so, whether the estate (about \$500,000) must go to the heir at law, Mr. Abraham Hewlett, a nephew of the deceased. Ex-Judge James C. Spencer, before whom the case was tried, as referee, on Wednesday, reported that these provisions were invalid and inoperative, and that the trustees must administer the estate as if they were not in the will or codicil, and judgment was entered to that effect. Should the case not go to a higher court, all the money willed by Samuel Wood for the founding of a musical college goes to his nephew.

### Columbus Complaints.

COLUMBUS, Ohio, August 16, 1886.

DEAR COURIER—The musical activity of Ohio's capital is not such as to be alarming, nor ever has been. A lack of fellowship and effort on the part of the musical elements is probably the true explanation of this state of affairs. Attempts have been made over and over in the past to stir up a real musical life, but each time has failed. The experiments of musical societies have each time resulted in failure. There were some good reasons for this latter. Any community that has within its borders musicians of sufficient capacity, or of mediocre ability even, makes a grand mistake when they ignore their own in order to import foreign talent—superior though it may be. Such treatment is not only calculated to sour the feeling of such local musicians, and paralyze future effort, but is a public admission of a non-appreciation of such which is damaging in its moral effect, besides creating an expense which its treasury (musical societies) cannot long stand unless backed up by some wealthy musical amateur, with which, alas, this city is not nor ever has been blest. There has been, and is now, but one organization that has ever done anything to sustain the musical reputation of our city, and that is the "Orpheus Club" (male singing club). This has done nobly in the past and gives promise of greater future activity. They will open our newly constructed opera-house on the 6th of this month, due notice of which will be furnished you. There are several German Manner-chors, but as far as Columbus is concerned they might as well all be dead and buried. There is, I understand, also in operation here a Ladies' Musical Club that promises well. I am incompetent through ignorance to give much information regarding this club, but understand its aims are high and worthy, and demand of its members much study and preparation to maintain its high musical and intellectual standard. Of this, more anon. It is to be hoped that a new and better régime will be inaugurated in the near future, and an encouragement given by generous patronage to induce all first-class concert and operatic organizations to regularly visit us and not give us the go-by which has been the rule in the past. Selah!

EDMUND S. MATTOON.

A rumor has been in circulation for some time past that Mr. Henschel has resigned his post of professor of singing at the Royal College of Music. We are authorized to state that this is not the case, and that Mr. Henschel will continue to act as professor of singing and member of the board of professors at the college.—*London Musical Standard*.

"Won't you join me in a duet," she said, as, seated at the piano, she toyed with the leaves of a vocal selection. "Why, didn't you know," he said, "that I have had to give up singing?" "Is it possible?" "Yes," he said; "I spent last winter in Minneapolis." "What has that to do with your giving up singing?" "It has everything to do with it. You know I sang entirely by ear. You know, or at least you ought to know, that it is very cold up there in the winter time. Last year I had both my ears frost-bitten, and ever since then I lost my ability to sing by ear."—*St. Paul Globe*.



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### Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER.  
 44 LAKESIDE BUILDING,  
 CHICAGO, August 21, 1886.

TRADE for the past week is reported to be good, no one is complaining and there is no reason why anyone should; there are some few here who are pointing to the bad crops caused by the drought and predicting that business in the fall and winter will not be what has been anticipated, but the great majority are hopeful of the outlook ahead and preparing themselves accordingly. The anticipated change of the Kimball house has been a surprise to all and a source of some little regret to the Wabash-ave. dealers who hoped to have Mr. Kimball for a neighbor. No doubt Wabash-ave. is growing as a retail street, but time will be required to make it equal State-st.

State-st. will receive an acquisition to its musical attractions in the way of one more large piano wareroom, Mr. Freeborn G. Smith, Sr., who has been in Chicago for the past few days, having leased the store 141 and 143 Wabash-ave., from September 1 for another of his numerous branch stores, to accommodate his customers in the Northwest. The store is 40 feet front and 160 feet deep and will make a very handsome wareroom. Mr. Smith informs us that for the present his son, F. G. Smith, Jr., will be the manager of this new branch, though he hardly knows how he can spare him. Some other arrangement will doubtless be made at a later period. Mr. Smith is heartily welcomed.

A very simple action for upright pianos, having the fewest number of pieces and but one centre, and an almost perfect repeating power, was shown us a few days since by Mr. L. M. French, of this city. It is claimed for it that it can be made cheap.

Mr. Henry Drummond, salesman for Lyon & Healy in the piano department, has gone to Geneva Lake for a short vacation. Mr. Drummond is a hard worker and efficient, and well deserves to, and we hope will, enjoy himself.

Since writing the item in relation to Mr. Smith opening a wareroom, we learn from Mr. William E. Wheelock, of New York, who will remain here a few days, that his concern will open warerooms here also and handle their own and the Stuyvesant piano. Mr. Wheelock has taken the south half of the store leased by Mr. Smith. There will be ample room for both. So they come, one by one, but in this instance two at a time.

Mr. R. W. Blake, of the Sterling Company, has been spending the week in Chicago. He is pleased with the amount of business the house here is doing; there is no

doubt about it the piano is made on a good principle, and is so much improved that those who have not seen it for some time would be surprised. With so good a piano and such modest prices this company must succeed.

Mr. Reinhard Kochmann, the representative of Behning & Son, New York, is in Chicago and he reports an excellent trade; he goes from here to St. Louis by a roundabout way to take in Detroit. Edholm & Erickson, of Omaha, have resumed their piano business, and take the Behning piano as their leading instrument, J. M. Root & Co., of Minneapolis, are doing a large business with these pianos. George W. Strobe & Co., of Kansas City, have completed the extension to their warerooms; the entire length of the store is now 125 feet; the Behning is also their leader. Valentine Walter, of Omaha, is reported to be selling out his musical department.

The music trade here have subscribed funds for the purchase of a handsome gold watch for presentation to Mr. A. H. Reed, as an acknowledgment of their appreciation of his faithful services on the Anarchist jury. Mr. Reed certainly deserves it.

In town this week: Mr. Huber, of Munger Brothers, St. Paul, Minn.; Mr. Muir, Burlington, Ia., and Mr. A. E. Whitney, of St. Paul, Minn., and Mr. F. H. Peachin, of Seneca, Ill. These two latter handle Kimball goods almost exclusively.

Mr. W. E. Dean, the traveling salesman for Estey & Camp, has just returned from an extended trip, and reports an exceedingly satisfactory trade.

### Latest.

CHICAGO, Monday night, August 23.—Mr. W. W. Kimball left here on Saturday night, and sails from New York on the Umbria on August 28 for Europe. He will not remain on the other side longer than a few weeks.

W. A. Kimberly, the Scanlan representative in New York, is here.

It is rumored that John M. Smyth is negotiating with Chickering for the agency here.

## AN ASTOUNDING CRITICISM.

### Hanslick's Opinion of the Steinway Pianos.

THAT renowned musical critic, Dr. Hanslick, of Vienna, paid a visit to London recently and made a general survey of the whole musical field in that metropolis, the results of which he embodied in a series of letters or articles in the *Neue Freie Presse*, of Vienna.

These articles have attracted not only the universal attention of the art-world of Germany, but also of other parts of the Continent and of Great Britain. The one contained in the *Neue Freie Presse* of July 23 will also attract the attention of the cognoscenti of this country, as the following extract (translation of it) will be ample proof:

#### Musical Letter From London.

(*Neue Freie Presse*, July 23, 1886.)

English nativism is lately also spreading itself in the direction of piano manufacturing. In this branch England has old, renowned firms; masters like Broadwood and Kirkmann advanced as leaders since in May, 1767, the piano was publicly played for the first time. Alas! the great English piano manufacturers did not advance with the times. They cannot to-day compare with what Steinway exhibits in his London concert-hall. But Steinway is not an Englishman, and is consequently considered and feared as belonging to the "Invasion."

In his chapter on the subject of instruments, F. Remo cannot avoid referring to the "tone wealth," the "solidity" of the Steinway pianos. "Mais," says he, "on ne les a pas pour rien." That is correct; what is excellent cannot be had for nothing. Steinway pianos are very high-priced, very expensive, costing something like twice as much as those made in Vienna; they cannot, enhanced in price by duty and depreciated currency, secure many Austrian purchasers. A comic impression was, therefore, created by the cry of agony uttered by a Viennese delegate during the tariff debate when he called attention to the importation of Steinway pianos. Does the gentleman know how many Steinway pianos are imported annually

in Austria? Probably twelve. To scent danger in this is a poor compliment to the celebrated Viennese piano manufacturers. There exists rather more danger if European piano manufacturers discard it to become informed with the improvements and progress of the Steinways. To this neglect must be attributed the ruin and destruction of many a celebrated firm of piano manufacturers in London and Paris.

Being a restless, skillful investigator, Steinway is constantly enlarging the domain of his inventions. His latest concert-grands are about a half-metre shorter than grands hitherto made, but, nevertheless, have the same extraordinary wealth of tone.

This result was attained by Steinway by building the whole piano frame or case in a series of layers comprising one complete piece of bent wood, adhering in this to the law of physics that tone vibrations follow easiest and most sympathetically the long grain of the wood. The same method of construction is applied to the parlor grands of Steinway, which, notwithstanding their neat size, possess not only the power, but also the sweetness and prolongation of tone which are usually found in concert-grands.

For these merits last year's London International Inventions Exhibition awarded to Steinway the great gold medal, and the Society of Arts, in addition to this, bestowed upon the house of Steinways a gold medal for "the best pianos and useful and meritorious inventions."

As all modern English piano manufacturers have adopted the "Steinway system," the same will become universal in the next twenty years and will have lost the character of an "Invasion."

Time has confirmed what I announced in my official report on the Exposition of 1862, when I said: "Of all the numerous mechanical improvements, Steinway's method, young and little tried as it yet is, seemed to us to have the greatest capacity of development, the most of the future in it."

And what undreamed of perfection has Steinway imparted to his instruments since—instruments which in 1862 created such profound impression in Europe!

## Steinway Workmen at Bowery Bay Beach.

THE most delightful weather greeted the workmen from the various Steinway factories at the summernight's festival and picnic held last Saturday afternoon and evening at Bowery Bay Beach, for the benefit of the combined charities of the Steinway & Sons and Bowery Bay Kranken Unterstützungs-Verein (a society to aid the destitute sick).

At two o'clock the workmen of the Steinway factory, corner of Fourth-ave. and Fifty-third-st., left with their families and Bernstein's orchestra for Astoria, where they were received by a committee of the workmen of the Astoria factories of Steinway & Sons and escorted in open cars to the schoolhouse on Steinway-ave. There the combined forces were placed in line and marched to the grounds at Bowery Bay Beach. The procession was imposing in numbers and character, and upon arrival on the grounds, after an enthusiastic reception by thousands of persons who had gone there in advance, the committee selected for the purpose escorted the procession to the separate picnic grounds, where merriment and good cheer soon manifested themselves. As the committee had pre-arranged even the slightest details, the festival progressed without the slightest hitch exactly in accordance with the program.

The music of Bernstein's orchestra exhilarated the dancers who tripped the light fantastic. Much merriment was occasioned by the dancing of foreman August Hobein, who, notwithstanding his sixty-one years, danced with the elasticity of a youth of twenty.

Every branch of the various departments of the factories had its own headquarters, distinguished by emblems and devices, the handsomest in design being those of the varnishers. The singing society "Harmonie," of the town of Steinway, was on the grounds in full force and sang several compositions with splendid effect, under the direction of Mr. Alexander Müller. The attendance was enormous and exceeded all anticipations, and by six o'clock it was estimated by those competent to judge that there were more than 8,000 persons present. The New York visitors reluctantly left the ground at 11:30 P. M., in order to be in time for the last Astoria ferryboat.

In the afternoon Mr. William Steinway and Mr. George Ehret visited the festival, and both gentlemen were received with the greatest enthusiasm by the assembled crowds. Altogether this festival will be remembered as one of the most successful events of the kind.



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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



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COBLENZ, GERMANY.

1866 DÜSSELDORF First Prize for overstrung Grands.  
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1866 MELBOURNE First Prize, Grand Gold Medal, for overstrung Pianos.  
1866 AMSTERDAM First Prize, Grand Diploma of Honour for overstrung Grands.  
1866 AMSTERDAM First Prize, Grand Diploma of Honour for overstrung Cottage.  
(Only Highest Distinction for the whole Kingdom of Prussia.)

1864 LONDON Member of the Jury, not competing.  
1865 ANTWERP First Prize, Grand Diploma of Honour for overstrung Grands.  
1865 ANTWERP First Prize, Grand Diploma of Honour for overstrung Cottage.  
1865 COBLENZ Only First Prize of Honour by Her Majesty the Empress Augusta.

TESTIMONIALS from AM, Brakke, von Bülow, Friedhelm, Gann, Jach, Liebt, Madame Clara Schumann, Servais, Thalberg and Wagner express the opinion that these Pianos possess incomparable beauty of tone, have an elegant touch, and remarkable durability.

The ESTEY ORGANS have been favorites for years.



Skilled judges have pronounced its tone full, round, and powerful, combined with admirable purity and softness. Illustrated Catalogue sent free.

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## THE TRADE LOUNGER.

"THE recent lumber failures in Boston," *Bradstreet's* says, "revealed that a considerable fabric of accommodation paper had been constructed through ignorance in note-broking circles as to the amount of 'business' going on. The remedy for this is the extension of the clearing-house principle so as to include in some way the issuing and sale of commercial paper. Illustrations in proof of this need have been multiplying during recent years. The need of the check indicated increases of course with the growing scarcity of profitable investments. We may still be some distance from bringing commercial paper under the clearing-house principle, but sooner or later in some form it must come."

It would turn out to be a very serious business if the banks were to agree to apply a clearing-house principle to commercial paper.

The following from Mason City, Ia., is in the usual vein:

MASON CITY, Ia., August 13, 1886.

Editors Musical Courier:

In THE MUSICAL COURIER of August 4 mention is made of the sale of Daniel F. Beatty's factory and residence. Now, a Mr. Benjgardis, near this place, sent to Daniel F. Beatty \$58 for an organ. In reply Beatty told him he would have to wait his turn, as many were ahead of him. This man is waiting still, and wishes to know if there is any way to get his money back or even a fraction of it.

Yours truly,

GEORGE KNOWLTON.

The probability is that Mr. Benjgardis will be obliged to keep on still waiting. If Mr. Benjgardis sent this money to Beatty before Beatty failed, there is not much chance. These people who sent money and received no instruments in return are preferred creditors, but there is very little to distribute among them.

Beatty is out of the old affair and he cannot be touched on the old matters. Of course, if he is doing that kind of business at present, he can be sued.

He is really back in business and to my knowledge has already received money-orders for instruments. The circular he has just issued is just peculiar enough to bring a smile over the face of the reader if he should happen to be in the piano and organ trade; but if he should happen not to know anything about this line of business it will attract his attention earnestly. It is a dangerous circular to be distributed at large, in fact so replete with dangerous sophistry that I will not reproduce it here. Beatty now claims that his business was destroyed by a conspiracy and that certain people in the organ trade will soon be arrested at his instigation. I think we will all grow very old before any of these arrests will take place. There is one thing very sure, and that is that Mr. Beatty requires attentive watching.

Mr. J. J. Hazelton, of Guelph, Can., sends the following letter:

GUELPH, Can., August 20, 1886.

To the Editors of The Musical Courier:

Kindly send me THE MUSICAL COURIER of August 11, and forward from that date. Send account of subscription and I will remit.

I am told that you have made some quite uncomplimentary references to our house, but as you are not personally acquainted with us I suppose and hope you have written hearsay only.

Obediently,

J. J. HAZELTON.

The fact is that I never said or wrote anything about Mr. J. J. Hazelton, of Guelph, Can. I reprinted a commercial report on Sweetnam & Hazelton, Guelph, Can., taken word for word from the *Canadian Journal of Commerce*, which paper I credited. That was all. It was news; it was an item which helped to make the record of this paper more complete and that was all of it. If people would only read these things a little more carefully they would find little cause for complaint. The same may be said of the following letter. I did not intentionally place what I said of this Canadian firm (Evans Brothers & Littler, London, Canada) in a paragraph on stencil pianos. It simply formed the closing lines on Canadian matters and is entirely free from any remarks preceding it. There is no implication even that Evans Brothers & Littler are in the stencil business, and yet notice what they say:

LONDON, Ont., August 20, 1886.

Editors Musical Courier:

Our attention has been called to a paragraph in your issue of the 11th, a part of which states that Evans Brothers & Littler are making pianos at London, Canada. Their production is about six a month, "if it reaches that."

This assertion follows some reading matter relating to certain stencilled pianos, and is palpably intended to insinuate, that would not be openly stated with truth, that ours are

cheaply-constructed instruments, and that our business is very insignificant.

The object of the author of the statement is to endeavor to injure our business by foul means, when it is not possible to do so by fair methods, else why should the statement be switched on to a paragraph to which it bears no relation, unless that some of the mud thrown may stick to us. Why, also, is it of the slightest importance to your readers whether we make six or sixty pianos a month, unless it be, as we know is the case, to reproduce the statement in the papers here, stamped with your authority?

The statement, however, is untrue and we feel sure that, with the courtesy and honor which characterize the management of respectable newspapers, you will do us the justice of publishing this denial and explanation. Instead of only manufacturing six pianos a month we are making upward of twenty in that period and employing between thirty and forty men, so that your informant could not know or did not desire to know anything about us. Were he to visit London he would find our business to be one of the most important as well as flourishing industries in the city.

We have two large factories, one for piano-case making and the other for finishing purposes with machinery and appliances of the latest design and an equipment equal to that of the majority of Canadian piano establishments. We are not seeking to puff our business or our pianos—the latter may be allowed to speak for themselves. All we wish is that you should publish our "plain unvarnished tale" as a set-off to the injurious and untruthful statement you have made public and respecting which we entirely acquit you, personally, of all *mala fides*. The truth of what we say can easily be tested and we challenge contradiction. Respectfully yours,

EVANS BROTHERS & LITTLER.

Statements in THE MUSICAL COURIER are never made with the intention of damaging any person engaged in the legitimate trade. At the same time the paper must give its constituents what they expect to receive when they become constituents, and that is news and information, and this cannot always be done without wounding the feelings of certain people or firms, although in the great majority of instances the editors are not even aware of this. If these gentlemen in Canada will read over quietly what I said, they will find that it looks altogether different when viewed from this point, and as news, instead of what it seems to have been supposed—viz., malice. As long as they seem to disapprove of the articles I cannot well reproduce them here to prove my argument.

Mr. La Grassa, with Hardman, Peck & Co., showed me the patent of the metal bottom last week and which is now the property of the firm. I have expatiated on it in former issues of THE MUSICAL COURIER, and its merits are fully appreciated by persons who are mechanically or technically conversant with the structure of a piano. Its true value can, however, be readily explained to piano players and to purchasers, and its advantages easily illustrated by a competent salesman. And when this is properly done persons who are interested will instantly appreciate what this metal bottom patent really is and comprehend its value. To my mind it is one of the greatest features in the pianos of Hardman, Peck & Co.

Down at the foot of Eighth-st., East River, at Isaac I. Cole & Son's veneer house, can be seen the most elegant assortment of elegant piano veneers now on stock in this town. In this assortment is a new line of fine rose-wood veneers of figured mahogany and blister walnut veneers, which are formed by nature's work in designs and figures more original and unique than any artist can evolve them out of his mind. There are over 2,000,000 feet of assorted piano stock on hand to select from, and buyers who want such an assortment should take immediate advantage of this stock. I have seen much veneer stock, but I never did see such select piles of them as are down at Isaac I. Cole & Son's place at the present time. It is simply remarkable.

The American Exhibition, which is to take place in London next year, will be devoted to American products and manufactures only. It is in the hands of competent managers, who are at the same time thoroughly responsible, and at the head of the enterprise on this side are the highest officers of the land, while Minister Phelps at London is deeply interested in its success. After full details shall reach me I shall publish additional information on the subject which may prove interesting to piano and organ manufacturers here. If there is to be a great American exposition, which would be visited by millions of people, American pianos and American organs and other American products in this line must be exhibited.

—A fire in an ash-barrel at Heinekamp's piano factory on Barre-st., Baltimore, came near setting the building on fire last Friday night. The fire was extinguished just in time to prevent damages.

## Mr. William Steinway's Trip to the Northwest.

MR. WILLIAM STEINWAY has recently returned from his trip of recreation after an absence of about one month, looking in robust health and evidently having been greatly benefited by his absence from the daily worry of his vast business interests.

He was at the Milwaukee Song Festival as an invited honorary guest, and was greatly pleased with the festival, its artistic results, and the growth of Milwaukee, where he had not been for twenty-four years. From Milwaukee he went to St. Paul and Minneapolis, greatly impressed with the bustle and activity of the two sister cities. In company of Mr. William J. Dyer, the Steinway representative for the State of Minnesota, and Mr. Ferdinand Willis, president of the German American National Bank of St. Paul, he visited Lake Minnetonka and the Minnehaha Falls, and from there stopped a couple of days at Winona, Minn., with an old schoolmate named Charles Hille. Here the Winona Union Band, consisting of Papa Fackler, leader, and seventeen boys, five of them being Fackler's sons, serenaded Mr. Steinway, playing very creditably. From there he went to Kilburn City, Wis., visiting the beautiful dells, and from there back to Milwaukee, where the Musical Society (Musik-Verein) honored him with a torchlight procession and serenade, followed up by a "comers," at which Mr. Steinway was unanimously elected to preside, which he did in his usual happy style. At Milwaukee he also acted as a peacemaker between the Eastern and Western sections of the German-American National Teachers' Seminary, averting the threatened removal of the institution from Milwaukee, and harmonizing the different factions.

After a two-days' stay at Chicago, which city he had not visited since 1865, and being greatly impressed with its immense growth, Mr. Steinway went to Buffalo, only to be received by a committee of the Liedertafel Society, of which he is a life member, and to be carried in triumph to Liedertafel Hall, a splendid new club-house with one of the finest concert-halls in the United States, seating 800 persons, in the creation of which home for the society Mr. Steinway had been the chief promoter by his promptly making the largest subscription to the building fund.

The baggage not having arrived from Chicago Mr. Steinway was considerably nonplussed, until the guardian angel was found in the person of Mr. Harris, proprietor of the Genesee Hotel, who, like Mr. Steinway, measuring forty-six inches around the chest, wearing a nineteen-inch collar, and being of the same height, helped him out of the dilemma, viz., of appearing at the festival and comers of the Liedertafel which that society had arranged in honor of Mr. Steinway. The Liedertafel male chorus, under the direction of its talented conductor, Joseph Mischka, sang a number of choruses superbly. Mr. Steinway took a hand in entertaining those present by speeches and comic songs, and precisely at eleven P. M. the Liedertafel executed a musical salamander in honor of their friends, the New York Liederkranz, and Mr. William Steinway, the president of that greatest and most prosperous musical society of America. As previously arranged by telegraph, the Liederkranz in New York at the same moment executed a musical salamander in honor of their president, William Steinway, and their friends, the Buffalo Liedertafel, a despatch arriving at five minutes before twelve o'clock announcing that the Liederkranz had done so.

Mr. Steinway expressed himself greatly delighted with the progress Buffalo has made as a city during the eleven years of his absence, and especially with the beautiful park, as also the rebuilding of the music-hall, which promises to be one of the finest temples of music and art in the United States.

## The Eisenbrandt Funeral.

THE funeral of Mr. H. R. Eisenbrandt, the Baltimore musical instrument dealer, notice of whose death was published last week in THE MUSICAL COURIER, took place on Sunday at four P. M., from his late residence, 39 South Broadway. The attendance was very large. Rev. Henry Scheib, of Zion's Church, officiated. The pall-bearers were from Warren Lodge, Volunteer Firemen's Association, Knights of Pythias and other bodies of which he had been a member. He was past-master of Warren Lodge. Delegations were also present from Ben Howard and King David lodges. The Masons had charge of the funeral. The remains were put in the family vault in Greenmount Cemetery. Mr. Eisenbrandt was the son of Christian Henry Eisenbrandt, who established himself in Baltimore at the beginning of the present century. From his father's side Mr. Eisenbrandt came of an old Holland family, his ancestors having served as officers in the navies of Holland and Denmark, and one of them, Brandt Ysbrandtsz Tetgales, was vice-admiral in the fleets of Barendts during the first three expeditions of the Hollanders to the Polar seas, 1594, 1595 and 1596. Christian Eisenbrandt came to this country in 1811, and settled in Philadelphia. He was then nineteen years of age, and his talent and the high standing of his family secured for him a cordial reception. In 1814 he married into an old Hanoverian family, which had come to this country more than half a century before. In 1816 Mr. Eisenbrandt went to Europe, but the lucrative positions offered him could not induce him to remain. In 1818 he returned, and established himself in Baltimore, on Howard-st., one door from Wagon-alley, now Clay-st. In 1830 the business was transferred to the house on Baltimore-st., where now the third generation is in charge. Mr. Henry R. Eisenbrandt was the only one of five sons who attained the age of manhood. He took charge of the business in 1860, shortly before his father's death. Three of his sisters survive him, one of whom is the wife of Rev. Henry Scheib. Mr. Eisenbrandt, in 1860, married Miss Jeannette Wild. He leaves six sons and two daughters. He was a man of marked ability, of noble character and generous heart.



2 SEPT 1886

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**NEW YORK.**



## THE TUNING QUESTION IN BOSTON.

The Conflict is Here; It Had to Come.

**A**N undercurrent of dissatisfaction has been in existence for some time past on part of the great bulk of piano firms and tuners in Boston and in the vicinity which has at last expressed itself rather forcibly against the tuning school of the New England Conservatory of Music.

The manufacturers, dealers and tuners say that when an incompetent tuner undertakes to regulate or tune a piano it suffers in consequence, and is oftentimes entirely spoiled for future use. To be a good and competent tuner one must first serve in the factory and later in the warerooms. This involves the expenditure of at least five or ten years in factory and wareroom. They say that according to the conservatory method only six months is required. The dissatisfied element claims that it will take six or eight months for a man with the average amount of brains to master thoroughly a knowledge of the different parts of the piano or organ.

In the next place the conservatory cannot teach tuning properly, they say, because it has not the advantages of the factory or the wareroom. At the conservatory they use one piano or organ, upon which each student is allowed to practise. It is a well-known fact that after the strings of a piano have been loosened and tightened several times it is impossible to tune it and at the same time retain its perfect tone for any length of time. Here, then, arises a very important feature in tuning, namely, knowing how to adjust the pins so that they will resist the strain of the wires for any given time. In short, they can impart to their pupils neither the theory nor the practice of the art.

As an illustration of this, it is further stated that a short time ago a young man, a graduate from the conservatory, entered Henry F. Miller & Sons' warerooms, on Tremont-st., and asked for employment as a tuner. When asked what he knew about pinning a note he seemed surprised and confessed that he had no idea of what was meant, although it is nearly impossible to believe this unless the man was a humbug.

This matter of itself is a most essential adjunct of perfect tuning. Without this, nine times out of ten a piano would suffer in its real value. Another feature of the art which is said to be entirely neglected in the conservatory method is the splicing of strings. This is most essential when it happens that a tuner is called in when he is without strings by which the broken one may be replaced.

There are other things connected with the tuning which are sadly neglected or overlooked in the conservatory method. In a word, one year in the factory and wareroom will turn out a more competent tuner than five years in the New England Conservatory. This is the manner in which the opposition to the conservatory expresses itself. It is a little radical, for the splicing of strings must be a part of the training in that department of the conservatory. Mr. Hale, who has charge of it, knows how to splice a string.

Mr. Irving I. Harwood, who is considered in Boston as authority on every point connected with the piano, also disapproves of the methods of the conservatory.

On Monday last a number of prominent tuners from the warerooms of Harwood & Beardsley, Chickering & Sons, Estey, Miller, Steinert & Sons, met in one of the warerooms on Tremont-st. and talked over the matter in a preliminary manner before laying out any concerted plan of action. It is understood, however, that a later meeting will be called, when their grievances will be put in writing and forwarded to Professor Tourjée of the conservatory. A request will be made urging the cessation of the study of tuning, and if this request be refused, a long and bitter warfare may be commenced.

A call at the conservatory resulted in finding Professor Tourjée absent on his vacation, but from his representative, Mr. J. G. Switzer, a clear and comprehensive statement of the other side was received. He said:

"This difficulty commenced some years ago, but it has now become an old story. In short, tuning has become so well established among the eligible studies at this institution that it is now too late in the day to try to strike it out. Indeed, when first introduced, some six years ago, nearly all the manufacturers rebelled; but of late they are obliged to admit that we turn out and graduate a more competent class of tuners than ever come out of a factory or wareroom.

"Our course of study is not completed in six months nor in one year. A certificate is rarely given under two years. We don't encourage anyone going out as a prac-

tical tuner under a year, that is, six months to master the principles and six months for practice. Even were the course but six months, we can turn out better and more practical tuners in that time than the factories can in five years.

"To illustrate this: A man came from Colorado to Chickering & Sons' warerooms for the purpose of procuring a practical tuner. They advertised in the papers of this city, and in turn received thirty applications. Of that number but one from our institution applied, and, strange to say, considering the hostility to our methods, that one was selected as the man. It was not known until some time later that he was a graduate of the conservatory.

"We have over three hundred pianos in the instruction rooms, as well as the mechanism of every style made, for our pupils to learn on. In this way they are able to tune any pianoforte, be its make whatever it may, while the factory and wareroom tuner is trained to tune some one style only. Now, in addition to our already extensive facilities for practical work in the piano-tuning course, which consists of several suites of rooms fully equipped with grand, square and upright pianofortes, models of every kind of action in use, acoustic apparatus, tools, &c., we have recently added a large two-manual pipe organ, the mechanism of which is entirely open to view. We have also the joint co-operation of one of the largest and best organized pianoforte manufacturing firms in the city, namely Hallet, Davis & Co., whose warerooms and factory rooms are open to our pupils.

"The necessity of this branch or department to a thorough vocal and musical training is apparent, especially in localities where good tuners are inaccessible. If a teacher of music or an organist knows how to regulate the instrument, how much unnecessary expense may be done away with. Again, many a voice is spoiled for the most part by being trained on a piano out of tune. This could not be if the teacher knew his or her business, and could remedy imperfections in the piano or the organ as the case may be. Ofttimes the tone of one of the organ pipes is affected by the heat of the gas, or the stop is broken; now the perfect teacher can adjust one and mend the other without causing a noticeable delay in the service.

"Tuning on the part of ladies is very much objected to by our advisers, but for no real reason. In fact, some of our best tuners are to be found among them. No one can deny that they are more sensitive to vibrations and better qualified for this delicate training than men. Besides, our graduates have the advantage of a thorough education in music and acoustics, while factory tuners depend upon what may be termed a mechanical skill. In the Southern States, particularly, our institution is filling a long-felt want, especially in those districts where only once in a great while an itinerant tuner is seen. Indeed, there are several young ladies, graduates from here, who are now filling lucrative positions in almost every section of the United States. It is too late in the day now to try to crush out what has of itself demonstrated itself to be an essential adjunct to a perfect musical education."

### Colonel Fuller Interviewed.

The Boston Globe gives the following account of the difficulty and the reporter managed to find Colonel Fuller, of Brattleboro, Vt., who was in Boston. The account says:

In yesterday afternoon's paper appeared a notice of a meeting of piano-tuners, at which it was alleged that there was a general feeling among manufacturers that the course of training for tuners pursued at the New England Conservatory of Music was defective; that the graduates know nothing of the practical side of the art, and that the pianos suffered serious injury at their hands in consequence.

Wishing to discover how much truth there was in the allegation, a Globe representative visited several leading manufacturers of pianos in the city of Boston. Most of them were surprised at hearing of the meeting, and it seemed to be the general opinion that the dissatisfaction, if any existed, was confined to the tuners, and was not shared in by manufacturers. Some thought it was a labor question merely, that the graduates of the conservatory were competing with the factory-taught tuners, and that the latter felt aggrieved in consequence. Others thought, as is well known, that the conservatory graduates many lady tuners, that it might be the old question of male versus female laborers. It was suggested by one of the manufacturers that the whole thing looked like some sort of a scheme; that possibly it was an advertising dodge on the part of some manufacturer who hasn't as yet come to the surface, but who will take advantage of any prominence which may be given to the matter.

It appears that the New England Conservatory of Music has for some six years been training male and female tuners under a two year's course of instruction, giving them all the acoustical and mechanical theories of the art—training them in fact, as the faculty claim, in every department of the art, and turn-

ing out more or less efficient workmen, according to the capacity of the pupil.

Among those seen last evening was Colonel L. K. Fuller, vice-president of the Estey Organ Company, from Brattleboro, Vt., who is spending a few days in the city. It is well known that this concern is largely engaged in the manufacture of organs in Vermont and of pianos in the city of New York. From him it was learned that the Estseys have had more than thirty female organ tuners in their employ for upward of nineteen years.

Colonel Fuller said: "As the result of my observation and experience, I have come to the conclusion that, to the limit of their strength, women are naturally as good mechanics as men, and by training and experience may, as a matter of fact, become equally as expert mechanics as men. When the proper period necessary for experience has been passed, given equal native ability, there can be no objection to a female pianoforte tuner."

"On the question of whether tuners can learn as well in a school as in a factory, it is the same question right over again of whether a boy can learn a trade better for having attended the School of Technology or whether he is better fitted by simply knowing how to 'read, write and cipher.'"

"I think that if there are defects in any method of instruction in schools they can and will be rectified by agitation."

"If the real point at issue is that there are too many tuners being educated, thereby flooding the market, the point is not well taken. First-class tuners are as scarce as first-class workmen are in any other branch. Poor and incompetent tuners are detected at once, and they must necessarily go down, while all really good and meritorious talent will long survive."

It is difficult to see what action can be taken that can be effective in preventing the New England Conservatory from continuing to instruct pupils in the science and art of piano tuning and repairing. In the first place there is no combined action on the part of the Boston piano houses, and the reason is plain enough. There are several Boston firms very much interested in the New England Conservatory of Music. The Hallet & Davis Company and the Ivers & Pond Piano Company have sold many, many pianos to the conservatory, and prospectively have additional sales in view. These two firms and M. A. Decker & Son, of New York, have furnished most of the pianos in use at the conservatory. These influences would, therefore, operate against any anti-conservatory combination, and would be sufficiently strong to partially paralyze the combination. They would point to this one fact, and say that the combination is gotten up to force the conservatory into a compromise of some kind. We have no full report on the subsequent action of those interested in this interesting movement. Thus far, as we go to press, we cannot estimate what proportion of Boston houses have entered into an arrangement against the conservatory. This conflict was sure to come as soon as a sufficient number of tuners were graduated from the conservatory to make their influence felt.

### Christie & Co.

**T**HE firm of Christie & Co., whose handsome new factory is shown by illustration in THE MUSICAL COURIER of to-day, averaged shipments of eight pianos per day during the past few weeks and from their order-book it appears that they will continue to ship from eight to ten pianos every day right along now.

It is surprising how this firm has suddenly become one of the important houses in the trade here. Yet upon reflection it is not surprising, as anyone can convince himself of by visiting the large factory of the firm on West Forty-eighth-st. and examining the kind of piano manufactured by Christie & Co., and the manner and system in vogue to turn out the goods.

The piano made by the house is far in advance of any former production, not only in the case-work, which naturally has improved since the firm is making its cases, but in finish, in tone, in touch, and all those features which go toward building a satisfactory upright. The agents were quick in observing these improvements, and having been informed of the new facilities now at the command of the house, and noticed the evidences of an increased business energy and push, they naturally fell in line and are consequently doing more than ever with Christie pianos. Again, we would urge dealers who care to learn something more than they know of piano building, to go up to Christie's elegant factory and examine its working and the system under which Christie pianos are made. The cut in this number of THE MUSICAL COURIER represents the factory building just as it is; there is not a line in it that is not to be found on the original.

—In a circular just issued by the Smith American Organ Company, in which it calls attention to a new style, the company says: It is sure to meet your approval. They will be ready for delivery on September 1.

September 15 we shall bring out a new and very attractive design in a lower-priced organ, that we promise shall be the best organ, for the money, we have ever put on the market. Circulars will be forwarded soon.

Do not place your fall order until you get our prices. We shall on September 1 discontinue our Nos. 52, 55 and 550 series. If you are likely to need any more of these, please place your order at once, as we have but a limited supply left.

Agents will please make note of above change on their price-list.



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## The Trade.

—Mr. Edward Moeller, of Buffalo, is in town.  
 —Myron A. Decker is at the Yellowstone Park.  
 —J. T. Wamelinck, of Cleveland, was in town last week.  
 —Alfred Dolge shipped one case of felt to London per steamer Lydian Monarch.  
 —Mr. Stephan Brambach, of the Estey Piano Company, was in Brattleboro on Friday.  
 —Mr. George H. Chickering, who is still at his summer residence in Milton, Mass., has been much benefited by the cool and invigorating air of the country.  
 —The latest catalogue of Vose & Sons, just from the press, is the handsomest ever issued by the firm. It is a credit to a piano manufacturing firm to get up such a catalogue.  
 —Mr. W. J. Dyer, of Minneapolis and St. Paul, is in town and will remain about a week. He informs us that the piano and organ exhibit at the Industrial Exhibition at Minneapolis is one of the great features.  
 —Mr. Julius Eichberg has paid a visit to his old friend, Mr. Francis H. Underwood, United States Consul at Glasgow, during his visit to Europe. He will be back at the opening of the Boston Conservatory of Music the coming autumn. Mr. Underwood was formerly with the Smith American Organ Company.  
 —A good, competent, industrious and sober piano tuner can get an excellent position in a Southern city with a growing firm, with about \$75 to \$100 per month salary, probably the latter figure. But the above requirements must be fulfilled. Address "Tuner," care of MUSICAL COURIER, 25 East Fourteenth-st., New York.  
 —George Phillips, of Binghamton, Solan County, Cal., has just completed an organ containing 400 pipes, the longest being sixteen feet. All the pipes are made of old newspapers rolled and fastened with a paste made of glue and alum. The woodwork was made entirely of old fence-boards, posts, dry-goods boxes and the like. He was two years in building this instrument.  
 —The Savannah Morning News of August 12 says:  
 Some months ago it was published in the Atlanta press that a large piano manufactory was soon to be established in Atlanta. The item has gone the rounds of the country and Atlanta has got a good deal of advertising, but the piano factory is still nursing.  
 Well, how about that Savannah piano factory? That ain't even nursing.  
 —Among the patents issued during week ending August 17 we notice the following:  
 Key Indicator for Musical Instrument to E. P. Carpenter and M. S. Wright..... No. 347,686  
 (This patent is assigned to Alice P. Carpenter, Foxcroft, Me.)  
 On Manufacture of Organ Reeds to L. A. Wood... No. 347,546  
 Key-bottom for Pianos to S. La Grassa..... No. 347,356  
 Organ Pipe to W. L. Merrin..... No. 347,363

## T. F. Kraemer &amp; Co.'s Notification.

Editors of the Musical Courier:

WE wish to notify the piano and organ trade through your valuable paper that we have completed our new price-list for the fall trade, and that we are now carrying the largest stock of imported square and upright covers that has ever been brought to this country by any one firm, which we offer at lower prices than ever known heretofore; together with our beautiful and latest designs of piano-covers, our fleece and rubber covers for grands, squares and uprights, fine ottomans; also cheap organ and piano stools; some handsome styles with back, elegant drapery covers for grands, ware room covers, with names of firms, &c. We beg to announce herewith again that we are the sole patentees of the so-called piano-scarf with front for upright pianofortes, patented by our Mrs. T. F. Kraemer on January 9, 1883.

Infringements on this, our patented upright piano-cover, are occasionally offered to the trade in cheap-looking designs and at much higher prices than we are asking for our stylish and elegant-looking covers. We, therefore, beg to notify the trade that all our patented upright piano-covers bear the full name of our firm and the date of the patent, January 9, 1883. Furthermore, we wish to say that we shall not only hold the manufacturer responsible for infringing on our patent, but also the dealer. To any responsible piano dealer that has not yet seen this our patented piano-scarf with front for upright pianos, we shall be glad to send some sample covers for inspection.

Respectfully yours, T. F. KRAEMER & CO.  
 103 East Fourteenth-st., New York, next to Steinway Hall.

## German-American Journalists.

THE SECOND CONVENTION OF GERMAN-AMERICAN AUTHORS.

THE second convention of German-American authors and journalists was called to order Monday morning at eleven o'clock, at the Metropolitan Hotel, by Herman Sigel, of Milwaukee, the president of the National Organization. In the evening a banquet was given at the Metropolitan, covers being laid for 200 guests. The dining-hall and the vestibule were handsomely decorated with palms, ferns and cut-flowers. Manager John M. Otter came from Saratoga to give the affair his personal care. Among the guests were Carl Schurz, Dr. Jacobi, Herman Sigel, L. A. Wollenweber (eighty years old), William Steinway, Raphael Joseffy, Charles J. Nehrbaas, L. Kaemmerer, Henry Clausen, Jr., J. M. Ohmeis, J. J. Diehl, Albin F. Pape, and Henry E. Roehr. The local committee of arrangements were: G. Stein, of the Staats-Zeitung; Emil Klaessig, Edward

Nietack, of the New York German Herald; Charles Lefevre, of the Staats-Zeitung, and E. Tietz, of the Brooklyn Freie Presse.

Mr. William Steinway, the chairman and master of ceremonies for the evening, made a graceful address of welcome, and touched briefly upon the benefits which newly-arrived Germans find in the German-American press. His remarks were received with enthusiastic applause. Dr. A. Jacobi spoke of the many sides of character that a successful journalist must cultivate.

Carl Schurz rose to speak, amid hearty applause. The warmth of the greeting put him at his best. He said that a man who can do good newspaper work in New York can do the same in any city in the world. Journalism in New York is as good as any, Germans have a warm feeling for their mother country, and yet matters of vital interest over the ocean scarcely make a ripple here. It is not necessary to give the points of German history, for from Tacitus down to the year 1848 the story has been minutely told. In the above-mentioned year young Germans purposed teaching Americans what a true republic really was, but the lesson was ended before it was fairly begun. The Germans have brought their culture to this country; they have encouraged music and the arts, and have been warmly seconded in this by the English-speaking people. But should 6,000,000 Americans go to Germany, with all their customs and prejudices, what would be the result? The United States has a heart so great that she can take all mankind to herself. Her career is unrivaled in the history of nations.

Mr. Herman Sigel responded to the toast, "The Guests of the Sister Cities, Brooklyn and New York." Mr. Felix Triest made the closing speech. Impromptu vocal and instrumental music was then given.

Yesterday the convention closed up their business in the morning and spent a delightful day at Coney Island, a concert being given them at Bauer's Hotel, West Brighton.

## The Old Plan and the New.

MR. JAMES F. MORSE, vice-president of the Security Mutual Benefit Society, of New York, 233 Broadway, has recently placed insurance to the amount of \$100,000 on the lives of ex-Senator Arkell and his son, W. J. Arkell, proprietor of the Albany Evening Journal and the Judge. This insurance has been placed in the above-named and other leading companies doing business on the assessment plan. The annual cost of carrying it will be less than a thousand dollars. In the old life or level-premium companies the cost would be four thousand five hundred dollars. The Arkells are among the leading business men of the country, and their indorsement of this method of life insurance will carry weight in the business community.

The Security Mutual Benefit Society was organized in 1881, and we learn that the cost for assessments to a member forty years of age has been less than five dollars a year for each thousand dollars of insurance.—New York Financial Review.

—W. A. Kimberly has left for Chicago, to be gone about a week.

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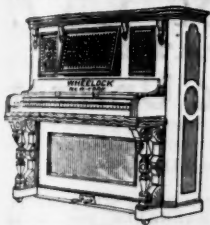
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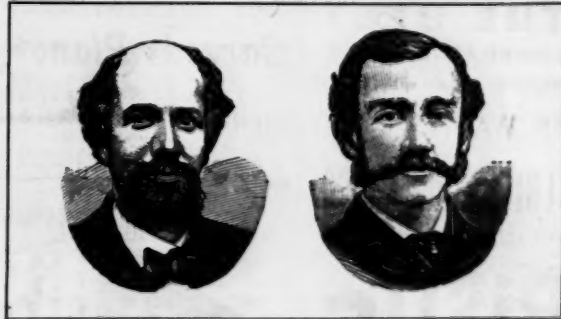
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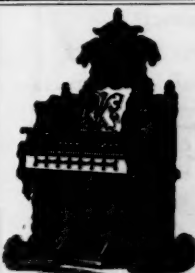
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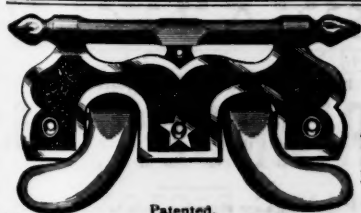
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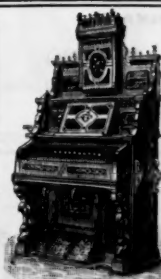
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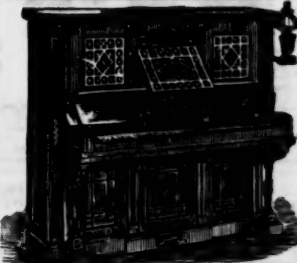


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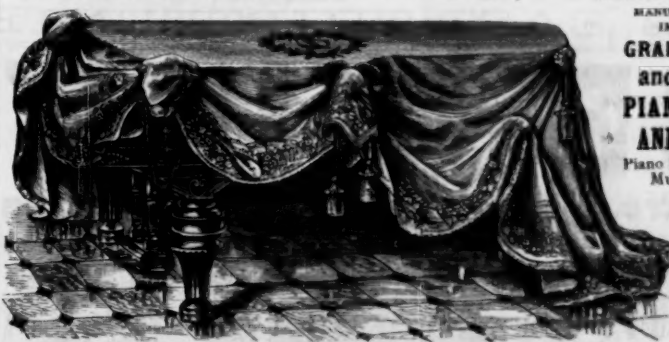
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